



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

SUMMARIES OF PERIODICALS.

JAHRBUCH D. K. DEUT. ARCHÄOLOGISCHEN INSTITUTS. Vol. VI. No. 4. 1891.—H. WINNEFELD, *Tusci and Laurentinum of Pliny the Younger* (2 cuts). Pliny's descriptions of his country-seat in the upper valley of the Tiber and his suburban villa near Laurentum are discussed in connection with Hadrian's villa at Tivoli and Vitruvius' brief mention of villas (vi. 8, 9). Plans of Pliny's villas are given, differing in some respects from those of previous investigators.—A. MICHAELIS, *Roman Sketch-books of northern artists of the XVI century. II. An Engraving by Hieronymus Kock (The Collection della Valle)* (full-page cut). A cut is published and described bearing the signature *Cock exc. 1533*, and the legend *Haec visuntur Romae, in horto Card. a Valle, eius beneficio, ex antiquitatis reliquiis ibidem conservata*. Perhaps this may be taken from a sketch by Heemskerck. It represents the upper court or garden of the Valle-Capranica palace with its antiques. The family Della Valle and its collections of antiquities are traced from Lellus in the latter part of the fourteenth century to Paolo, Domenico, and Ottaviano Capranica, who sold the collections in 1584 to Cardinal Ferdinando de' Medici. A descriptive catalogue of the collections is given, embracing 200 numbers.—F. STUDNICZKA, *Monument of the victory at Marathon* (3 cuts). Fragments of a horse and rider (*Museums of Athens*, II, pl. 12, 'Εφην. 'Αρχ. 1887, 2) discovered near the Erechtheion in 1886 are here published and discussed. The rider is a Persian holding his bow in his right hand, the reins in his left. Colors were freely used as was also bronze. The Miltiades-plate in the Ashmolean Museum (Klein, *Vasen mit Lieblings-inschriften*, title vignette) is compared. This group is a monument of the battle of Marathon, and was destroyed by the Persians. It is therefore pretty exactly dated. It probably belonged to a larger group, and may be a work of the Aigenetan school of Kalon and Onatas.—P. HARTWIG, *Two Vase-paintings (Schalenbilder) of Epiktetos* (pl. 5; 2 cuts). Two vase-paintings are published and discussed. One is in the Museo Torlonia in Rome (Klein, *Meistersign.*, p. 105, No. 13), the other in the Peabody Institute in Baltimore (Hartwig, *Röm. Mitth.*, II, p. 167). Both are inscribed ΕΠΙΚΤΕΤΟΣ ΕΓΡΑΦΣΕΜ. The first represents a youth crouching and holding a krater on his knee, the second a satyr lying down and drinking from a large jar. Similar representations are discussed.—F. STUDNICZKA, *Sacrificial Deceit of Hermes* (cut). A vase in the Royal Imperial Austrian Museum for Art and Industry is published. Hermes,

with winged shoes, long cloak, hat, and caduceus, is leading a black pig to an altar. Behind Hermes a strigil and a sponge are represented. The pig has white legs and the feet of a dog. Evidently, Hermes is cheating the deity to whom the pig should be offered. Similar deceits are referred to in comedy (Epicharmos in Athen., ix. 374 E, Aristophanes, *Acharn.*, 738 ff., Zenobius, i. 100).—F. DUEMLER, *The vases from Kameiros* (3 cuts). Rhodian inscriptions of the sixth century B. C. with an alphabet like that of Gela and Akragas show that this alphabet was used at Rhodos. The Euphorbos-plate, then, with its Argive alphabet, was imported from Argos. The origin of the so-called "Rhodian" style is to be sought at Argos. The pure geometric style prevailed at Rhodos until toward the end of the seventh century B. C. Argive vases were imported and imitated. Two examples of the early rude imitations are published and discussed.—F. WINTER, *Polyphemos* (pl. 6; cut). A krater belonging to Sir Francis Cook in Richmond is published. The style is that of the last part of the fifth century B. C. The Kyklops lies upon the ground in drunken sleep beside a bowl. Odysseus and his companions are preparing to put out his eye. Two satyrs are springing about. Euripides was the first to bring Polyphemos into connection with satyrs. The scene here represented is inspired by Euripides' *Kyklops*, 454–460.—ARCHÄOLOGISCHER ANZEIGER. *Obituary notice of Captain Georg Fr. Luder. Deneke.*—*Gymnasial-teaching and Archæology.* Report of measures adopted in Austria to enable teachers in the gymnasia to travel in Italy and Greece.—ACQUISITIONS OF THE COLLECTIONS OF ANTIQUITIES IN GERMANY. II. *Munich.* Five portraits and some fragments from Fayum; some Roman utensils.—III. *Dresden* (21 cuts). Two marble reliefs from Palmyra, a bronze mirror and a statuette of a dwarf, fourteen terracottas, three vases and some fragments of terracotta frieze-reliefs, and lamps.—IV. *Karlsruhe.* Casts of Egyptian sculptures, imitations of the gold objects found at Pietroassa, a coffin and mummy of a priest from Achmin, a small collection of Cypriote antiquities.—ACQUISITIONS OF THE COLLECTION OF ANTIQUITIES OF THE AUSTRIAN IMPERIAL HOUSE IN VIENNA, 1880–1891 (11 cuts). Only sculptures of stone are described in this number, and of these only the most important. 61 are here described.—THE ARCHÄOLOG. COLLECTION OF THE VIENNA UNIVERSITY. An ornamented belt and two utensils of bronze; a terracotta sarcophagus from Klazomenai (*Antike Denkmäler*, i. 45) and 9 terracotta heads from Tarentum; one black-figured vase-fragment from Vulci; 10 red-figured vases and numerous fragments mostly from Orvieto; 7 marble sculptures, mostly fragmentary; a fragment of relief from Egypt; ten pieces of blue Egyptian smalt.—MUSEUM OF CASTS IN NEW YORK. The project of forming a vast museum of casts in connection with the Metropolitan Museum is advancing toward realization.—PLASTER CASTS. Mr.

Cesare Malpieri in Rome issues a catalogue of 50 casts of Roman antiques for sale.—REPORTS OF MEETINGS OF THE ARCHÆOLOGICAL SOCIETY IN BERLIN, 1891. NOVEMBER. After reports and other business, *Conze* read a letter from *Treu* concerning the existing publications and casts of the torso of a Gaul in Dresden; *Conze* showed a bronze object (pentagon-dodecaedron) probably used in some game; *Winter* showed and discussed 'Εφημ. Ἀρχ. 1891 (2 cuts), especially the articles on Mykenai and the Nike of Archermos—the Nike apparently belongs to the base to which it was formerly ascribed; *Curtius*, on the affiliation of deities; *Belger*, on the grave of Hesiod in Orchomenos and the graves of Agamemnon and his family in Mykenai, with discussion of Pausanias; *Diels*, on the Mimiamboi of Herodas and their relation to Alexandrian art; *Hübner*, on an inscription found in Cirencester. DECEMBER. Winckelmannsfest. The report will appear in the next number of the *Anzeiger*.—NEWS OF THE INSTITUTE.—NOTES ON THE PUBLICATIONS OF THE INSTITUTE.—BIBLIOGRAPHY.

HAROLD N. FOWLER.

MITTHEILUNGEN D. K. DEUT. ARCHÄOLOGISCHEN INSTITUTS. ATHENISCHE ABTHEILUNG. Vol. XVI. No. 3. 1891.—A. E. KONTOLEON, *Inscription from Skaptoparene*. This inscription was found in 1868 at Gramadi, near Djumâi-bala, near the Stugmon, in Bulgaria. The ancient name of the place was Skaptoparene. It lay 30 miles from Pautalia. The inscription contains a request of the villagers to the emperor M. Antonius Gordianus to free them from the impositions and requisitions of travellers, especially soldiers. This request is in Greek. The emperor's favorable reply is in Latin.—TH. MOMMSEN, *The Inscription from Skaptoparene*. The date of the emperor's reply is Dec. 16, 238 A. D. The agent of the village is a soldier of the praetorian guard. The village belonged to the district of Pautalia, and the governor of that district is the official representative of the village.—TH. MOMMSEN, *Inscription from Apameia Kibotos*. This inscription, discovered by Ramsay, is a fragment in Greek of the decree concerning the new Asiatic calendar established at the suggestion of the proconsul Paullus Fabius Maximus. Part of the Latin text of the proconsul's letter is published *Mith.*, xvi. p. 235. Fragments of the decree from Eumeneia and Apameia are known (*CIG*, 3957, 3902^b). The new fragment and the one from Eumeneia supplement each other.—W. JUDEICH, *Inscriptions from Ionia*. 27 inscriptions, copied by the writer and F. Winter in 1887 in Erythrai, Klazomenai, Priene, and Teos. They are chiefly dedicatory and sepulchral. No. 17, from Teos, records a treaty of *synoikismos* or *sympoliteia* for ten years between the Teans and another community. Taxes, imposts, and duties are specified from which the new citizens are to be free. The first part of the record is wanting.—M. MAYER, *Lamia again* (pls. 9, 10; 3 cuts). A *lekkythos* in

Athens with black figures on light pipe-clay is published and discussed. An ugly, nude woman is tied to a palm-tree. Four satyrs are torturing her. One is pulling out her tongue, one burning her, one whipping her, and one about to strike her with a heavy pestle. A fifth satyr stands quietly by. The female is Lamia, and the scene is taken from the comic stage, though the stage-costume is omitted. A cut gives the painting on a coarse Boeotian vase. An ugly nude female with a swine skin on her head is running to a low table on which stands a jug. Perhaps this is Lamia. Examples of vase-paintings derived from the comic stage are cited. This vase belongs to about the middle of the fifth century B. C. Other vases of similar or related technique are discussed.—P. HERRMANN, *Athlete Head from Perinthos* (pls. 4, 5). The head, here published in three views, is in Dresden (Treu, *Berlin. philol. Woch.*, 1891, p. 546). The tip of the nose is wanting and there are several other slight injuries. The hair over the forehead has been partially chiselled away. The head appears to be a copy of a bronze original of the early fifth century B. C. Comparison with other works, especially with the Massimi Diskobolos, shows that the original of this head is not by Myron. It has points of resemblance to the Naples Harmodios head, and belongs to a series which begins with the Harmodios and ends with the Munich "Diomed." The artist of the original was apparently a slightly older contemporary of Myron, possibly Pythagoras of Rhegion.—W. DÖRPFELD, *The Hypæthral Temple*. The arguments in favor of the theory that many temples were hypæthral are briefly reviewed. The main argument was the testimony of Vitruvius III. 1. The discovery that the Olympieion at Athens was octostyle, not decastyle, destroys that argument. There were a few hypæthral temples, probably open courts surrounded by walls and columns, but, generally speaking, Greek and Roman temples received their only light from the door, and needed no more.—A. WILHELM, *Inscriptions from Messene*. Five inscriptions. No. 1 is a decree of proxeny, etc., to Menalkos, son of Aristomenes, from Zakynthos (= *Ἔρα*, June 24, 1890, *Παρισσός*, iv. 497). The date assigned is the latter part of the fourth century B. C. The dialect is Messenian. No. 2 is a fragmentary record of manumission, the first detailed record from Messene. Date, first half of the third century B. C. Local dialect. No. 3 (= Le Bas 155; Le Bas-Reinach 137) is a dedication by a priest and priestess. No. 4 is a fragment of rules for sacrifices. The date is about 200 B. C. Local dialect. No. 5 is from two fragments of a base (= *Οἰκονομαὶ, τὰ σωζόμενα Ἰθώμης Μεσσηνίας* κτλ. 33, 36). The larger fragment *Athen. Mitth.*, vi. 359. The date is not earlier than the end of the second century B. C. The meaning is uncertain.—R. MEISTER, *Archaic Rhodian Epitaphs*. The three archaic inscriptions published by Selivanor, *Mitth.*, xvi. p. 107 ff. (see above), are given with new interpretations.—A. S.

DIAMANTARAS, *Ancient Inscription from Antiphellos in Lykia*. An inscription of Roman times, on a sarcophagus. The names of those entitled to the use of the monument are given, and a curse is invoked upon other users.—LITERATURE.—DISCOVERIES. See *News*. Seven late inscriptions from Thessalonika are published from copies by J. H. Mordtmann. The inscription *Athen. Mitth.* XIV. p. 193 is further discussed.

HAROLD N. FOWLER.

REVUE ARCHÉOLOGIQUE. 1890. July-August.—J. DE MORGAN, *The Prehistoric Nekropoli north of Persia*. In the province of Linkoran were examined nekropoli at Kravéladi, Djüodji-Kach, Hovil, Véri, Mistan, Djüonü, Aspa-Hiz, Hivéri and Razgoour. The burial-places may be classified chronologically and show the transition from the exclusive use of bronze implements to that of iron. Arms, pottery, jewelry were found resembling that of the Ossethoi, who are known to be Aryans, and not far removed from the Greek.—J. A. BLANCHET, *Contributions to the Gallo-Roman Epigraphy of Saintes*. Nine inscriptions thought to have been lost have been found in two MSS. in the National Library.—R. MOWAT, *Inscriptions from the city of the Lingones, preserved at Dijon and at Langres* (contin., pls. x, xi). After mentioning four monuments which are anepigraphic, though originally destined to bear inscriptions, ninety-five inscriptions are here published. Of these five are votive, three are upon public monuments, and the remainder chiefly funerary. The existence of a *colonia Lingonum* having its origin from this town is also established by epigraphic evidence. Seventy-seven names presumably Gallic and occurring in the inscriptions from this region are then given.—L. DELISLE, *Imitation of ancient writing by scribes of the Middle Ages* (pls. xii, xiii). Two examples are here given of copies of earlier documents made at the end of the XII century. One is of a bull of Sergius IV, and another of a privilege accorded by Alexander III, the original documents of which still exist. The peculiarities of the earlier script are imitated so cleverly as to suggest that such documents may have been frequently counterfeited for evil purposes.—AUG. AUDOLLENT, *A winged Victory at the Museum of Constantine* (pl. xiv). This is a small bronze following the type of the Nike of Paionios, and dating from the early Roman Empire. It was found in the town of Cirta, where also was found an inscription referring to a silver statue of Jupiter, bearing in his right hand a silver globe, on which stood a figure of victory, and in his left a silver spear. It is suggested that this victory may have belonged to the statue here mentioned, which would seem to have preserved the type of the Zeus of Pheidias.—S. REINACH, *A Passage in Sidonius Apollinaris. The Pretended Volcanoes in Southern France in the V century*. The citation of Sidonius Apollinaris, Bishop of Clermont from 471 to 475, as attesting the activity of volcanoes in Gaul at this period is founded upon

a misunderstanding, as may be seen by comparing the text of Sidonius with a homily of Saint Avitus concerning the same events.—C. BABIN, *Note on the Use of Triangles in the Proportioning of Greek Monuments*. The purpose of this paper is to show that together with the modular system, by which all the parts of an edifice may be expressed in terms of a common measure, use was made of geometric methods, founded upon triangles, and in particular the equilateral triangle. The use of similar geometrical methods in types of architecture derived from the Greek will be considered in a subsequent paper.—G. JOURDANNE, *Recovery of a Canton of the Aude*. The name of the district of country between the Aude and the Black Mountains in the northern part of the Carcassonne called Carbadès is frequently derived from the Castle of Cabaret. But this name is a modern one. It does not figure in mediæval documents, whereas we do find in such documents the names *Cabardensis*, *Cabardiacus*, and *Cabardiacensis*.—*Monthly Bulletin of the Academy of Inscriptions*.—*National Society of the Antiquaries of France*.—*Archæological News and Correspondence*.—*Bibliography*.—R. CAGNAT, *Review of Epigraphical Publications relating to Roman Antiquity*. April-June.

September-October.—F. RAVAISSON, *The Aphrodite of Melos* (pl. xv). Following the suggestion that the Aphrodite of Melos was associated with a figure of Ares, the Borghese Ares (formerly Achilles) of the Louvre is here utilized, in spite of chronological difficulties, to restore to our imagination the original group. The ring upon the right foot of the Borghese Ares suggests that its prototype was the captive Theseus, and that the original group represented Aphrodite Persephone and Ares Theseus. Of such a character may have been the Aphrodite of the garden commenced by Alkamenes and finished by Pheidias. In later derivatives the notion of Persephone and Theseus have disappeared. Other monuments preserve for us the same group and details of style more characteristic of the fifth century.—E.-A. PIGEON, *Roman road in the departments of Manche and Ille-et-Vilaine*. By means of the Itinerary of Antoninus and the Table of Peutinger, the Roman road connecting Cherbourg with Rennes may be reëstablished. Its stations, Coriallo, Alauna, Cosediæ or Cosedia, Fanum-Martis or Legedia, Ad Fines, and Condæ are to-day represented by Cherbourg, Valognes, Coutances, Avranches, Romazy and Rennes.—A. LEBÈGUE, *The first excavations in Delos*. A defense of the purpose and conditions of the excavations made by him in Delos in 1873 in reply to the account given by Diehl, *Excursions archéologiques en Grèce*, p. 134.—J. DE MORGAN, *The prehistoric Nekropoleis of Armenian Russia*. The principal conclusions of this elaborate paper are thus summarized: (1) At first, the arts develop amongst the white Allophyloi of the Caucasus without external influence. (2) The people of Lelwar were in commercial relations with

the Assyrians. (3) The Ossethoi brought, in their migration from the Iran to the Caucasus, new arts, which had considerable influence upon the artistic tendencies of the white Allophyloi. (4) The most recent graves of Lelwar are later than the arrival of the Ossethoi (VIII or VII century) and anterior to the Persian conquest (V century).—G. RADET, *The Cities of Pamphylia*. A study of the geography, topography, and history of Pamphylia, based upon Lanckoronski's *Les Villes de la Pamphylie et de la Pisidie*, t. I.—S. REINACH, *Chronique d'Orient*.—*Monthly Bulletin of the Academy of Inscriptions*.—*National Society of the Antiquaries of France*.—*Archæological News and Correspondence*.—*Bibliography*.

November-December.—S. REINACH, *Bronze Head of a horned divinity discovered at Lezoux (Puy-de-Dôme) and belonging to the Museum of Saint Germain* (pl. XVI). This head, designed as an ornament, is of fine Greek workmanship, and exhibits Alexandrine influence. Analogous heads, generally applied to vases, are usually considered as heads of Achelouis, although no such mythological significance may have entered the mind of the artist.—L. LE PONTOIS, *Exploration of the Tumulus of Cruquel (Morbihan)* (pl. XVII). The burial-trench here exhibits the peculiarity of having been lined with wood. The body, unburned, was buried together with bronze and flint arms. Finely cut arrow-heads, bronze poignards, a granite mortar, and other small objects were found.—G. DUMESNIL, *Note on the Form of the ordinary Numerals*. An unhistoric and purely fanciful hypothesis concerning the origin of the Arabic numerals.—A. MAIGNAN, *Archæological Notes*. A publication of a number of objects of stone and of bronze found during the dredging of the Seine in 1885 near Corbeil.—M. DELOCHE, *Studies on some Seals and Rings of the Merovingian Period* (contin.). CXXVI. Seal-ring of the Jewess Aster. CXXVII. Seal-ring found near Andernach. Monogram not deciphered. CXXVIII. Seal-ring found at Saint-Jean-de-Corcoué (Loire-inférieure). Inscribed OENEOS. CXXIX. Ring found at La Garde (Loire). Ornamented with filigree work, but no inscription. CXXX. Seal-ring found at Kerity (Finistère). A cartouche in the bezil bears the letters SI, the initials of *Signum*. CXXXI. Seal-ring found at Kerland (Finistère). Cross and crown, with two initials. CXXXII. Ring found at Bréhan (Côtes-du-Nord). CXXXIII. Ring found at Maroué (Côtes-du-Nord). CXXXIV. Gold ring from the Gallo-Frankish Cemetery of Herpes (Charente). Resembles the ring found at La Garde (CXXXIX). CXXXV. Seal-ring with the initial C doubled, from the Cemetery at Herpes (Charente). CXXXVI. Seal-ring of Gisa, from Herpes. CXXXVII. Another seal-ring from Herpes. Inscribed INTNI. CXXXVIII. Another seal-ring with the initial M, from Herpes. CXXXIX. Another inscribed seal-ring from Herpes. CXL. Another ring from Herpes. The bezil is figured with a Greek cross. CXLI. Another ring from Herpes. The bezil contains a

piece of blue glass, which is set in bronze and this in turn in silver. CXLII. Another ring from Herpes. Ornamented with globules of gold. CXLIII. Another ring from Herpes. The bezil is ornamented with a rosette of garnets. CXLIV. Another ring from Herpes. Contains an antique black-stone intaglio representing Jupiter crowning his eagle. CXLV. Another ring from Herpes. CXLVI. Another ring from Herpes. One of a number found and consisting of a simple band of silver wound as a spiral.—M. SCHWEISTHAL, *Archæological Notes concerning Mount Siplylos*. The first note concerns the sanctuary of Kybele Plastene mentioned by Pausanias as below the throne of Pelops. A ground-plan and careful description are given of a simple sanctuary, which is recognized as that of Kybele Plastene not only from its position, but also from inscriptions and *exvoto* offerings found in its vicinity. The second note treats of the throne of Pelops and the image of Niobe. A third note treats of the ruins of Gueuk-Kaia, which are recognized as the remains of an Aeolian city.—S. REINACH, *Notice of Henry Schliemann*.—*Monthly Bulletin of the Academy of Inscriptions*.—*Archæological News and Correspondence*.—*Bibliography*.—R. CAGNAT, *Review of Epigraphical Publications referring to Roman Antiquity. June–December*.

1891. January–February.—S. REINACH, *Altar of Mavilly (Côte-D'Or)* (pls. I, II). This monument, formerly in the parish church of Mavilly, now in the park of the chateau at Savigny-sous-Beaune, is here published in héliogravure. The rude Gallo-Roman sculptures represent the twelve divinities of Ennius: Juno, Vesta, Minerva, Ceres, Diana, Venus, Mars, Mercurius, Jovis, Neptunus, Vulcanus, Apollo.—E. LE BLANT, *A wood-engraving in the edition of Terence of 1493* (pl. III). In the edition of Terence published by Trechsel in Lyons in 1493 is represented a Roman theatre, as conceived in the xv century. In front of the theatre is apparently represented the story of St. Didymus and Theodora.—A. S. MURRAY, *Basreliefs of Kyzikos*. Notice of six reliefs in the British Museum, four of which bear inscriptions.—V. WAILLE and P. GAUCKLER, *Inedited Inscriptions from Cherchel*. A publication of fifty-one inedited Latin inscriptions from Cherchel, Algeria.—G. WEBER, *Circular Monument at Ephesos, or the pretended Tomb of St. Luke*. Until Excavations give further light, we must remain contented with seeing in this monument a circular edifice of the second century A. D., when all this part of Ephesos was restored under Antoninus Pius. At a later date, the Christians built a chapel in its ruins and ornamented its entrance with the two pilasters brought probably from the theatre or stadion.—M. BERTHELOT, *The origin of the word bronze*. Five texts from mediæval mss. are cited in support of the author's view, that the word bronze is to be connected with the town *Brundisium*, which according to Pliny produced bronze mirrors of high quality.—A. L.

DELATTRE, *The Punic Tombs of Carthage. Necropolis of the hill St. Louis.* An account of six Punic Tombs excavated during the summer and autumn of 1890. They were carefully constructed stone-faced rectangular apartments, hermetically sealed. Objects of gold, silver, bronze, ivory, glass were found; also pottery, some of which bore inscriptions—the first Punic inscriptions found in the old necropolis of Byrsa.—E. MÜNTZ, *Notes on the Christian Mosaics of Italy* (contin.). The mosaics of Siponto, Capua, Vercelli, Olona, and Albenga are here considered.—A. ENGEL, *Excavations made in the neighborhood of Seville.* From October 1889 to March 1890, excavations were made by Engel at *Coria del Río*, where he found a tile covered tomb; at *Alcolea del Río*, where he procured curious votive barks; at *Peña de la Sol*, where were uncovered two Roman baths, three pieces of marble sculpture, and other small objects; and at *Italica* were discovered two Roman burial-places with masonry tombs containing black pottery. Time was lacking to explore the *Cerro de la Camorra*, the supposed site of ancient Munda.—C. CHUPIEZ, *The Theatre of Polykleitos, reconstructed according to a modulus by K. Dumon.* A favorable review of Dumon's book.—A. ENGEL, *Note on some Archæological Manuscripts preserved at Seville.*—*Monthly Bulletin of the Academy of Inscriptions.*—*National Society of the Antiquaries of France.*—*Archæological News and Correspondence.*—*Bibliography.*

March-April.—V. WAILLE and P. GAUCKLER, *Inedited Inscriptions from Cherchel* (contin. and end). Publication of about one hundred small inscriptions from marble fragments, also from lamps, paterae and vases.—L. HEUZEY, *The Mace of Goudéa.* This mace, presented by M. de Sarzec to the Louvre, is figured in *Découvertes en Chaldée* pl. 25^{bis} fig. 1, a and b. The inscription describes it as a votive offering of Goudéa to the god Nin-Ghirsou, and as made of the stone *shir-gal* (marble) from the mountains of Our-in-ga near the town of Az on the sea of Elam.—A. VERCOUTRE, *Some local African Divinities.* Amongst ancient African divinities mentioned in inscriptions found principally in Numidia, a number have been considered as purely local divinities. Of these, two, *Eruc* and *Malagbel*, are here explained: the former as Deus Erucinus, the Sicilian hero Eryx; the latter, as Baal-Malaca or the Baal of the town Malaca (corrupted to modern Guelma).—A. LEBÈGUE, *Note on some Greek Inscriptions from Gaul.* Some reservations are made to the editing by Mommsen, Hirschfeld, and Kaibel of the Greek Inscriptions of Gaul contributed by him to the collection of the Berlin Academy.—S. GULBELKIAN, *Rug-making in the Orient.* A chapter from a forthcoming work entitled *Voyage dans le Caucase.*—H. OMONT, *Inventory of the Visconti Collection in the Bibliothèque Nationale.* Titles of the papers of Visconti, which form thirty-five volumes. The contents of sixteen volumes are here noted.—H. D'ARBOIS DE JUBAIN-

VILLE, *Linguistic testimony to the community of civilization between the Celts and Germans during the fifth and fourth centuries B. C.* The distinction between the Celts and Germans was not known at Rome prior to the first century B. C. For several centuries before this, the Germans probably lived under Celtic rule. Witness the community of words between Celts and Germans, as distinguished from other Indo-European nations, in matters pertaining to law, military life, home life, geography, furniture, and in names of various material substances. The religious vocabulary of these two peoples has nothing in common, and religion was probably the obstacle which prevented the fusion of the two races.—R. MOWAT, *A diploma given on the departure of a soldier from the army of Pannonia.* This diploma was granted to an auxiliary veteran of the army of upper Pannonia by the Emperor Antoninus Pius on the ninth of October 148 A. D., and contains detailed information concerning that army.—A. ENGEL, *Note on some Spanish Collections.* Notices are given of archæological collections in Alicante, Barcelona, Cordova, Grenada, Jaen, Lorca, Malaga, Murcia, Osuna, Saragossa, Seville, Tarragona, Toledo, Valencia, and, in Portugal, Lisbon.—*Monthly Bulletin of the Academy of Inscriptions.*—*National Society of the Antiquaries of France.*—*Archæological News and Correspondence.*—*Bibliography.*—R. CAGNAT, *Review of Epigraphical Publications relating to Roman Antiquity.* January–March.

ALLAN MARQUAND.

REVUE D'ASSYRIOLOGIE ET D'ARCHÉOLOGIE ORIENTALE. Vol. II. No. 3. 1891.—E. RENAN, *An inedited Phœnician Inscription from Sidon* (pl. II). This inscription, now on exhibition at the Louvre, is on a tall marble pier that served as a base to an offering. It is not easily deciphered. M. Renan reads: "Offering made by Abdmiskar . . . son of Baalsillekh, to his lord Salman. May he bless him!" The Greek work of the *cippus* recalls the mouldings of Um-el-Awamid, which appear like imitations of the Erechtheion: date, about 300 B. C.—L. HEUZEY, *The Genealogies of Sirpurla, according to M. de Sarzec's discoveries.* Some hitherto inedited historical data founded on a study of the early Babylonian fragments found by M. de Sarzec at Telloh=Sirpurla are here given; a summary of which will also be found in the *News*, on p. 122. In the first place, among the rulers (*patesi*) of Sirpurla, two remained entirely isolated—*Ur-bau* and *Nam-magh-ni*. A circular stone dish shows that *Nam-magh-ni* was the son-in-law of *Ur-bau*, having married his daughter *Gan-ul*. On another stone dish is to be read the name of a new ruler, the *patesi* *Ur-nin-gul*. These are all anterior to king Gudêa. Around the conical base of a small stone column, in characters of the most archaic period (as on the *stele of the vultures*), the names are read of the *patesi* *Ê-anna-du* son of the *patesi* *A-kur-gal*. On the *stele of the vultures*, *A-kur-gal*, whose father's name is given

as *Ur-nina*, is called *king* and not *patesi*. Another inscription confirms the suggestion that there was no great distinction between the titles of *patesi* and *king*. It enables the following conflicting genealogies of the earliest rulers of Sirpurla to be made out.

<i>Ur-nina</i> , king.	<i>Ur-nina</i> , king.
<i>En-anna-du</i> I, <i>patesi</i> , elder son.	<i>A-kur-gal</i> , king and <i>patesi</i> .
<i>En-tê-na</i> , <i>patesi</i> .	<i>Ê-anna-du</i> , king and <i>patesi</i> .
<i>En-anna-du</i> II, <i>patesi</i> .	

These two lists appear to show that a period of dynastic trouble followed the death of old King *Ur-nina*, probably caused by the rivalry of his sons, leading to a confusion of titles. Another consequence of the present conjunction of the ancient line of *patesi* with the royal dynasty of *Ur-nina* is, that the ancient king *Uru-ka-ghi-na* must belong either to an earlier or to a later dynasty, because *Ur-nina*'s father and grandfather bore no titles: he was the founder of his dynasty.—J. OPPERT, *Archaic Inscriptions on three Chaldean bricks*. The first of these inscriptions, which belong (like those illustrated in the preceding article) to M. de Sarzec's discoveries, is a brick of king *Ur-nina* translated: "Ur-nina, king of Sirpurla, son of Ni-ni-hal-du has made the *ap-Girsu*." The thing mentioned is of undetermined character in the quarter of the city called *Girsu*. The second is a long inscription of *E-anna-du*, son of *A-kur-gal*, speaking of his building the city of *Nina*, of conquests in the mountains of *Elam* and the lands of *Is* and *Arc*. The third inscription is of the *patesi* *En-tê-na*, son of *En-anna-du*, gives his genealogy, and mentions his building of the *ap-gi* of *Ningirsu*: to this should be compared a second inscription of the same ruler which speaks of his construction of the *ap-gi-gi-ka-na* of the god *Ningirsu*. Besides this, the father of *Entêna*, *En-anna-du* I, who places himself like his son under the patronage of the divinity of *Dunsir*, calls himself the constructor of an *ap-bi-ru*. These various things are considered by M. Heuzey to refer to hydraulic works—reservoirs, basins, wells, etc.—J. OPPERT, *The Freedom of Woman in Babylon*. The document used as text says that, in the 35th year of *Nebuchadnezzar*, a mother (*Silim-Ištar*) cedes, during her lifetime, to her daughter (*Gula-kaïsat*) the half-ownership of her entire property, thus renouncing her rights of ownership and the free disposal of her property, reserving however the usufruct during her lifetime. The daughter is required not to transmit this property to any but her husband, who is responsible to her. On the mother's death, the half-ownership of the daughter becomes complete ownership exempt from conditions.

Into this is not reckoned the property which the daughter brought as a dot to her husband. The husband takes no part in the transaction. This liberty of woman in the matter of property in the ancient East is in striking contrast with her enslaved condition in Europe especially in Rome.—E. LEDRAIN, *Bronze Statuette with the name of Ašur-dan*. There is in the Louvre a headless bronze statuette of a figure in Assyrian costume. On the front of the robe is a much-defaced inscription in twelve lines, the first phrase of which is interesting for historical reasons, and is translated: "To Ištar, the great lady, dwelling in the temple of the lady of the world in the city Arbela, for the life of Ašur-dan, king of Aššur, son of Šamši-Bel, son of . . . , son of Nirgal-iddin-aha, son of . . ." This is evidently Ašur-dan III who reigned from 773 to 756 and was the successor, perhaps the brother, of Shalmaneser II. Until now his genealogy was unknown. The rest of the text mentions a bronze statue of Ištar.—E. LEDRAIN, *Some inedited Inscriptions added to the Louvre*. (1) Phœnician scaraboid with a hippocamp and the owner's name, *Pa'ar*. (2) Persian cone with a disk between two (Horus) eyes and the inscription: "to Ahiman, son of Bohas." (3) Basrelief (on a calcareous stone from Palmyra) of a man reclining on the funeral couch, and a woman seated. The names given in the inscription are *Malku* and *Dida* his wife. (4) Female bust from Palmyra with the name [*Bar*]'*ada*. (5) Palmyrene tessera with the name *Ba'althā*. (6) Palmyrene tessera with the name *Thaimretsu*. (7) Palmyrene tessera with the divine names *Malakbel*, *Gad* and *Thaimi* and the name *Iarhai*.—L. HEUZEY, *Spanish Statues of Græco-Phœnician style: a question of authenticity*. This important paper which discloses an entirely new phase of Phœnician sculpture, an echo, in Spain, of archaic Greek sculpture, has been already fully summarized in the *News* of the Journal (vol. VI, pp. 388–9).

A. L. F., JR.